



54<sup>th</sup> Year  
2024-2025

# BACH

## Cantata Vespers



**Grace Lutheran Church  
River Forest, Illinois**

**Sunday afternoons  
Lecture at 3:00 p.m.  
Prelude at 3:45 p.m.**

**September 29, 2024**

**Herr Gott, dich loben alle wir**

*Lord God, we all praise you*

## Welcome to Grace Lutheran Church

We are glad that you have joined us for this afternoon's Bach Cantata Vespers.

Today's service is also available on the [Bach Cantata Vespers YouTube Channel](#).

For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

Please silence all cell phones and pagers.

Recording or photography of any kind during the service is strictly forbidden.

We ask that you kindly refrain from applause during this service of worship.



St. Michael and All Angels  
September 29, 2024

## EVENING PRAYER



*Notes on the prelude are on page 25.*

### PRELUDE

Seraph

- I. —
- II. Adagio
- III. Marcato e ritmico

James MacMillan  
(b. 1959)

Terry Everson, trumpet

Prelude to Evening Prayer

Richard Hillert  
(1923–2010)

*We stand, facing the candle as we sing.*

### SERVICE OF LIGHT




☐ Jesus Christ is the Light of the world, ☑ **the light no darkness can over- come.**



☐ Stay with us, Lord, for it is eve-ning, ☑ **and the day is almost o- ver.**



☐ Let your light scat- ter the dark-ness, ☑ **and illumine your Church.**



☐ Joy-ous light of glo - ry: ☑ of the im - mor - tal Fa - ther;



heav - en - ly, ho - ly, bless - ed Je - sus Christ.



We have come to the set - ting of the sun, and we look to the eve - ning light.



We sing to God, the Fa - ther, Son, and Ho - ly Spir - it: You are wor - thy of



be - ing praised with pure voic - es for - ev - er. O Son of God,




O Giv - er of life: The u - ni - verse pro - claims your glo - ry.




☐ The Lord be with you. ☑ And al - so with you.



☐ Let us give thanks to the Lord our God. ☑ It is right to give him thanks and praise.



☐ Blessed are you, O Lord our God, king of the universe, who led your people



Israel by a pil - lar of cloud by day and a pil - lar of fire by night:

Enlighten our darkness by the light of your Christ; may his Word be a lamp  
to our feet and a light to our path; for you are mer - ci - ful,  
and you love your whole cre - a - tion, and we, your crea - tures, glo - ri - fy you,  
Fa - ther, Son, and Ho - ly Spir - it. **A - men**

## ✠ PSALMODY ✠

*We sit.*

### PSALM 141

*Women sing parts marked **I**. Men sing parts marked **II**. All sing parts marked **☐**.*

**☐** Let my prayer rise be - fore you as in - cense;  
the lift - ing up of my hands as the eve - ning sac - ri - fice.  
**I** O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.  
**II** Let my prayer rise be - fore you as in - cense;  
the lift - ing up of my hands as the eve - ning sac - ri - fice.

I Set a watch be-fore my mouth, O Lord, and guard the door of my lips.

II Let not my heart in-cline to an - y e - vil thing; let me not be oc - cu -

pied in wick - ed - ness with e - vil - do - ers. I But my eyes are

turned to you, Lord God; in you I take ref - uge. Strip me not of my life.

II Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;

I as it was in the be - gin - ning, is now, and will be for - ev - er. A - men.

C Let my prayer rise be - fore you as in - cense;

the lift - ing up of my hands as the eve - ning sac - ri - fice.

*Silence for meditation is observed, then:*

### PSALM PRAYER

L Let the incense of our repentant prayer ascend before you, O Lord, and let your lovingkindness descend upon us, that with purified minds we may sing your praises with the Church on earth and the whole heavenly host, and may glorify you forever and ever.

C Amen.

**Stanza One**

Herzlich lieb hab ich dich, o Herr,  
Ich bitt, wollst sein von mir nicht fern  
Mit deiner Hülff und Gnade.  
Die ganz Welt nicht erfreuet mich,  
Nach Himmel und Erd frag ich nicht,  
Wenn ich dich nur, Herr, habe.  
Und wenn mir gleich mein Herz zerbricht,  
So bist du doch mein Zuversicht,  
Mein Heil und meines Herzens Trost,  
Der mich durch sein Blut hat erlöst.  
Herr Jesu Christ  
Mein Gott und Herr, mein Gott und Herr,  
In Schanden lass mich nimmermehr!

**I love you dearly, O Lord,  
I beg you, be not far from me  
With your help and grace.  
The whole world does not please me,  
About heaven and earth I have no care,  
If only I have you, Lord.  
And if my heart should break,  
You are my confidence,  
My salvation and my heart's consolation,  
You, who redeemed me with his blood.  
Lord Jesus Christ,  
My God and Lord, my God and Lord,  
In shame let me never be forsaken.**

**Stanza Three**

Ach, Herr, lass dein lieb' Engelein  
Am letzten End mein Seelelein  
In Abrahams Schoß tragen,  
Den Leib in seinm Schlafkämmerlein  
Gar sanft ohn einig Qual und Pein  
Ruhn bis an jüngsten Tage.  
Alsdann vom Tod erwecke mich,  
Dass meine Augen sehen dich  
In aller Freud, o Gottes Sohn,  
Mein Heiland und mein Gnadenthron,  
Herr Jesu Christ,  
Erhöre mich, erhöre mich,  
Ich will dich preisen ewiglich.  
Amen.

**Ah, Lord, let your dear little angel  
At my life's end bear my little soul  
To Abraham's bosom,  
Let my body in its little chamber,  
Quite gentle without torment and pain,  
Rest until Judgment Day.  
And then from death awaken me,  
That my eyes may see you  
In all joy, O Son of God,  
My Savior and my throne of grace.  
Lord Jesus Christ,  
Hear me, hear me,  
I will praise you evermore.  
Amen.**

The hymn upon which the motet is based is in the green hymnal, #325,  
“Lord, Thee I Love with All My Heart.”

*Silence for meditation is observed, then:*

**COLLECT**

**L** O Lord,  
support us all the day long of this troubled life,  
until the shadows lengthen and the evening comes and the busy world is hushed,  
the fever of life is over, and our work is done.  
Then, Lord, in your mercy, grant us a safe lodging,  
and a holy rest, and peace at the last;  
through Jesus Christ our Lord.

**C** Amen.

*The offering is gathered.*

**OFFERING/VOLUNTARY**

Allegretto (from *Six Short Preludes and Postludes*), Op. 101, No. 1

Charles Villers Stanford  
(1852–1924)

*The offering assists in defraying costs of the Bach Cantata Vespers ministry.  
Please make checks payable to Grace Lutheran Church.  
You may also contribute online at [www.bachvespers.org](http://www.bachvespers.org).  
Your generosity is appreciated.*





*We stand.*

**HYMN:** Rejoice, O Pilgrim Throng!

Concertato by Carl F. Schalk  
(1929–2021)

*Stanzas three and five are sung by the choir.*



- 1 Re - joi - ce, O pil - grim throng! Re - joi - ce, give thanks, and sing;  
2 With voice as full and strong as o - cean's sur - ging praise,  
**Choir** 3 With all the an - gel choirs, with all the saints on earth  
4 Yet, on and on - ward still, with hymn and chant and song,



your fes - tal ban - ner wave on high, the cross of Christ your king.  
send forth the stur - dy hymns of old, the psalms of an - cient days.  
pour out the strains of joy and bliss, true rap - ture, no - blest mirth.  
through gate and porch and col - umned aisle the hal - lowed path - ways throng.



Re - joi - ce! Re - joi - ce! Re - joi - ce, give thanks, and sing!

- Choir** 5 Still lift your standard high,  
still march in firm array,  
as pilgrims through the darkness wend  
till dawns the golden day. *Refrain*
- 6 At last the march shall end;  
the wearied ones shall rest;  
the pilgrims find their home at last,  
Jerusalem the blest. *Refrain*
- 7 Praise him who reigns on high,  
the Lord whom we adore:  
the Father, Son, and Holy Ghost,  
one God forevermore. *Refrain*

Text: Edward H. Plumptre, 1821–1891, alt.  
Music: MARION, Arthur H. Messiter, 1834–1916

*We sit.*

**READING: Revelation 12:7–12**

And war broke out in heaven; Michael and his angels fought against the dragon. The dragon and his angels fought back, but they were defeated, and there was no longer any place for them in heaven. The great dragon was thrown down, that ancient serpent, who is called the Devil and Satan, the deceiver of the whole world he was thrown down to the earth, and his angels were thrown down with him.

Then I heard a loud voice in heaven, proclaiming,  
“Now have come the salvation and the power  
and the kingdom of our God  
and the authority of his Messiah,  
for the accuser of our comrades has been thrown down,  
who accuses them day and night before our God.

But they have conquered him by the blood of the Lamb  
and by the word of their testimony,  
for they did not cling to life even in the face of death.

Rejoice then, you heavens  
and those who dwell in them!  
But woe to the earth and the sea,  
for the devil has come down to you  
with great wrath,  
because he knows that his time is short!”

**L** The Word of the Lord.

**C** Thanks be to God.

**READING: Matthew 18:1–11**

At that time the disciples came to Jesus and asked, “Who is the greatest in the kingdom of heaven?” He called a child, whom he put among them, and said, “Truly I tell you, unless you change and become like children, you will never enter the kingdom of heaven. Whoever becomes humble like this child is the greatest in the kingdom of heaven. Whoever welcomes one such child in my name welcomes me.

“If any of you put a stumbling block before one of these little ones who believe in me, it would be better for you if a great millstone were fastened around your neck and you were drowned in the depth of the sea. Woe to the world because of stumbling blocks! Occasions for stumbling are bound to come, but woe to the one by whom the stumbling block comes!

“If your hand or your foot causes you to stumble, cut it off and throw it away; it is better for you to enter life maimed or lame than to have two hands or two feet and to be thrown into the eternal fire. And if your eye causes you to stumble, tear it out and throw it away; it is better for you to enter life with one eye than to have two eyes and to be thrown into the hell of fire.

“Take care that you do not despise one of these little ones; for, I tell you, in heaven their angels continually see the face of my Father in heaven.”

**L** The Word of the Lord.

**C** Thanks be to God.





**CANTATA:** *Herr Gott, dich loben alle wir*, BWV 130  
(Lord God, we all praise you)

Johann Sebastian Bach  
(1685–1750)

*Translation of the German text and notes corresponding to each movement are below.  
Background notes for the cantata are on pages 24–25 in this worship folder.*

### 1. Chorus

*Herr Gott, dich loben alle wir*

**Lord God, we all praise you**

*Und sollen billig danken dir*

**And should rightfully thank you**

*Für dein Geschöpf der Engel schon,*

**For your creation of the angels**

*Die um dich schwebn um deinen Thron.*

**That hover around you on your throne.**

The brilliant instrumental opening of the movement features nearly simultaneous staccato fanfares for the trumpets, rich chords for the oboes, and rapid arpeggios for the strings over the persistent rhythmic punctuation of the *continuo*. The chorale enters, sung in separate phrase by phrase by the sopranos in long even notes, while the lower voices occupy themselves in short passages of imitation in sixteenth notes, all of which begin with a fanfare-like succession of three eighth notes. Between each of the phrases of the chorale, the instrumental *ritornello* passages “return” with material drawn from the introduction, which repeats at the end in a true *da capo* (“back to the head”) conclusion.



## 2. Recitative (Alto)

*Ihr heller Glanz und hohe Weisheit zeigt,*

**Their bright glow and great wisdom show**

*Wie Gott sich zu uns Menschen neigt,*

**How God inclines toward us human beings;**

*Der solche Helden, solche Waffen*

**Such heroes, such weapons**

*Vor uns geschaffen.*

**He has created for us.**

*Sie ruhen ihm zu Ehren nicht;*

**They never rest from honoring him;**

*Ihr ganzer Fleiß ist nur dahin gericht',*

**Their diligence is directed only**

*Dass sie, Herr Christe, um dich sein*

**To surrounding you, Lord Christ,**

*Und um dein armes Häuflein:*

**And your poor flock:**

*Wie nötig ist doch diese Wacht*

**Indeed, how necessary is this watch**

*Bei Satans Grimm und Macht?*

**Before Satan's power and wrath?**

The original chorale text of stanzas two and three is paraphrased and sung over arpeggios that at once suggest pious confidence and prayer.



### 3. Aria (Bass)

*Der alte Drache brennt vor Neid*

**The old dragon burns with envy**

*Und dichtet stets auf neues Leid,*

**And constantly composes new sorrow,**

*Dass er das kleine Häuflein trennet.*

**With which he divides the little flock.**

*Er tilgte gern, was Gottes ist,*

**He obliterates, gladly, what belongs to God,**

*Bald braucht er List,*

**Often using cunning**

*Weil er nicht Rast noch Ruhe kennt.*

**Since he knows neither repose nor rest.**

In a movement designed to describe the dangerous activity of the dragon (Satan), trumpets, timpani, and *continuo* join to undergird the singer in fanfares and repeated chords in the restless motion of triplet figures over a limping bass. At *trennet* (divides) the long melodic line given to the word is broken up into small motives, separated by rests. *Ruhe* (rest) is set to an unusually long note of repose. A *da capo*-like repetition of the opening material perhaps suggests that the battle with the Evil One continues for the Christian. The text, which extols the work of angels, is a paraphrase of stanzas two and three of the chorale.



#### 4. Recitative (Soprano & Tenor)

*Wohl aber uns, dass Tag und Nacht*

**It is well for us that, day and night,**

*Die Schar der Engel wacht,*

**The throng of angels keeps watch**

*Des Satans Anschlag zu zerstören!*

**To destroy Satan's attack!**

*Ein Daniel, so unter Löwen sitzt,*

**Daniel, sitting among the lions,**

*Erfährt, wie ihn die Hand des Engels schützt.*

**Discovers how the angel's hand protects him.**

*Wenn dort die Glut*

**If there the heat**

*In Babels Ofen keinen Schaden tut,*

**In Babel's oven does no harm,**

*So lassen Gläubige ein Danklied hören,*

**Then let believers hear a song of thanks;**

*So stellt sich in Gefahr*

**Thus does appear, in the face of danger**

*Noch sitzt der Engel Hilfe dar.*

**Even now, the help of angels.**

An unusual *recitative* duet that dramatically recalls the participation of angels in the stories of Daniel in the lion's den and the three young men in the fiery furnace (Dan. 6:16 and Dan. 3). The singers, with the accompaniment of strings and *continuo*, move at times in parallel motion or in imitation of each other. The text is a chorale paraphrase.



## 5. Aria (Tenor)

*Lass, O Fürst der Cherubinen,*

**O Prince of the Cherubs,**

*Dieser Helden hohe Schar Immerdar*

**Let this great throng of heroes**

*Deine Gläubigen bedienen;*

**Forever serve your faithful;**

*Dass sie auf Elias Wagen*

**That on Elijah's chariot it may**

*Sie zu dir gen Himmel tragen.*

**Carry them to you in heaven.**

Flute and *continuo* accompaniment combine in the rhythm of a French *gavotte* to support one of the most delightful of Bach's aria melodies. The movement presents the text, which is drawn from the chorale, in *da capo* form. It implores the Lord to let the Prince of the Cherubs with his throng of angels watch over the faithful. Bach then makes reference to the chariot that carried the prophet Elijah to heaven in the whirlwind from the side of the Jordan River (2 Kings 2:11–12). The text asks figuratively that the faithful flock be carried to heaven on the chariot by angels. In the first section of the song the word *Schar* (throng) receives a melismatic setting of many notes for emphasis as does *tragen* (to carry) in the second section.



## 6. Chorale

*Darum wir billig loben dich*

**Therefore we laud you rightfully,**

*Und danken dir, Gott, ewiglich,*

**And thank you, God, eternally,**

*Wie auch der lieben Engel Schar*

**And, like the throng of loving angels,**

*Dich preisen heut und immerdar.*

**Praise you today and evermore.**

*Und bitten dich, wollst allezeit*

**And bid that you would ever**

*Dieselben heißen sein bereit,*

**Be prepared to call the same**

*Zu schützen deine kleine Herd,*

**To protect your little herd,**

*So hält dein göttlichs Wort in Wert*

**And so hold dear your divine Word.**

The last movement presents the well-known chorale melody set in the usual four-part harmony form for all voices and instruments that concludes most cantatas of Bach. Now, however, the duple-meter melody is set to a lilting triple meter. The bass part alone is given a nearly continuous line of moving eighth-notes. One may refer to *LBW* 564 for comparison with the unadorned form of the tune and its harmonization. The text of the chorale thanks God for the gift of angels and asks that they may always protect the “tiny flock” of Christians on earth.





*Silence is observed, then:*

- L** In many and various ways God spoke to his people of old by the prophets.
- C** But now in these last days he has spoken to us by his Son.

*We stand.*

**MAGNIFICAT**



**C** My soul pro-claims the great-ness of the Lord; my spir-it re-joic-es in



God my Sav-ior, for he has looked with fa-vor on his low-ly ser-vant.



From this day all gen-er-a-tions will call me bless-ed.



The Al-might-y has done great things for me, and ho-ly is his name.



He has mer-cy on those who fear him in ev-'ry gen-er-a-tion.



He has shown the strength of his arm; he has scat-tered the



proud in their con-keit. He has cast down the might-y from their thrones,



and has lift-ed up the low-ly. He has filled the



hun- gry with good things, and the rich he has sent a - way emp - ty.  
 He has come to the help of his ser - vant Is - ra - el,  
 for he has re - mem - bered his prom - ise of mer - cy, the prom - ise he  
 made to our fa - thers, to A - bra - ham and his chil - dren for - ev - er.  
 Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;  
 as it was in the be - gin - ning, is now, and will be for - ev - er. A - men

## ✠ PRAYERS ✠

### LITANY

☐ In peace, let us pray to the Lord. ☑ Lord, have mer - cy.

*After each petition:*

☐ ...let us pray to the Lord.

☑ Lord, have mer - cy.



*The litany continues:*

- L** For the faithful who have gone before us and are at rest, let us give thanks to the Lord.



*The litany concludes:*

- L** Help, save, comfort, and defend us, gracious Lord.

*Silence is kept, then:*

- L** Rejoicing in the fellowship of all the saints, let us commend ourselves, one another, and our whole life to Christ, our Lord.



- L** O God, from whom come all holy desires, all good counsels, and all just works: Give to us, your servants, that peace which the world cannot give, that our hearts may be set to obey your commandments; and also that we, being defended from the fear of our enemies, may live in peace and quietness; through the merits of Jesus Christ our Savior, who lives and reigns with you and the Holy Spirit, God forever.

**C Amen.**

- L** Almighty God,  
through your Son Jesus Christ you gave the holy apostles many gifts  
and commanded them to feed your flock.  
We give thanks for your servant, Dean, for his seventy years of ordained ministry,  
and for his life that continues to give honor to your name.  
Inspire all pastors to preach your Word diligently and your people receive it willingly,  
that finally we may receive the crown of eternal glory;  
through Jesus Christ our Lord.

**C Amen.**

## LORD'S PRAYER

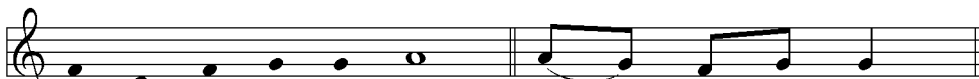
℣ Lord, remember us in your kingdom and teach us to pray:

☩ **Our Father, who art in heaven,**  
hallowed be thy name,  
thy kingdom come,  
thy will be done,  
on earth as it is in heaven.

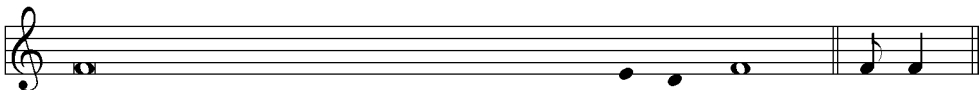
Give us this day our daily bread;  
and forgive us our trespasses,  
as we forgive those who trespass against us;  
and lead us not into temptation,  
but deliver us from evil.

For thine is the kingdom,  
and the power, and the glory,  
forever and ever. Amen.

## BENEDICAMUS DOMINO & BENEDICTION



℣ Let us bless the Lord. ☩ **Thanks be to God.**



☩ The almighty and merciful Lord,  
the Father, ✠ the Son, and the Holy Spirit, bless and pre-serve you. ☩ **A-men**



**HYMN:** Praise, My Soul, the King of Heaven

Concertato by Paul D. Weber  
(b. 1949)

*All* 1. Praise, my soul, the King of heaven;  
To his feet your tribute bring;  
Ransomed, healed, restored, forgiven,  
Evermore his praises sing:  
Alleluia, alleluia!  
Praise the everlasting King.

*Choir* 3. Father-like he tends and spares us;  
Well our feeble frame he knows;  
In his hand he gently bears us,  
Rescues us from all our foes.  
Alleluia, alleluia!  
Widely yet his mercy flows.

**Brass Interlude**

*All* 2. Praise him for his grace and favor  
**Brass Interlude**  
To his people in distress;  
**Brass Interlude**  
Praise him still the same as ever,  
Slow to chide and swift to bless:  
**Brass Interlude**  
Alleluia, alleluia!  
Glorious in his faithfulness.

*All* 4. Angels, help us to adore him,  
Who behold him face to face.  
Sun and moon, bow down before him,  
Dwellers all in time and space.  
Alleluia, alleluia!  
Praise with us the God of grace.

**Interlude**

*We sing a doxological stanza set to a different tune, printed below.*



5. Praise and hon - or to the Fa - ther! Praise and hon - or to the Son!



Praise and hon - or to the Spir - it! Ev - er Three, and ev - er One!



Al - le - lu - ia, al - le - lu - ia! While un - end - ing ag - es run. \_\_\_\_\_



A - men. \_\_\_\_\_

## DISMISSAL

- 📖 Go in peace. Serve the Lord.
- 🙏 Thanks be to God!

*All are invited to a reception in the gym to celebrate the beginning of this new season.*

*The ticketed dinner in honor of Pastor F. Dean Lueking  
will begin in Fellowship Hall at approximately 6:00 p.m.*



# THOMANERCHOR

L E I P Z I G



Photo © Philipp Kirschner, Leipzig Travel Used by permission

**March 14, 7:30 p.m.**

### **Leipzig Thomanerchor**

*The St. Thomas Boys Choir of Leipzig, Germany  
Thomaskantor Andreas Reize, conducting*

The Thomanerchor was founded in the year 1212 and is best known for its connection to Johann Sebastian Bach, who led the choir as Thomaskantor from 1723 until his death in 1750. The choir is made up of boys age 9 to 18 and sings every week in services at the St. Thomas Church in Leipzig. It also gives concerts across Germany and tours internationally. The choir's repertoire includes music, from the Renaissance to contemporary choral works, with a special emphasis on the music of J. S. Bach.

**Purchase tickets (\$25–\$55) at [www.bachvespers.org](http://www.bachvespers.org)  
or call the Grace Music Office at 708-366-6900.**

We strongly urge concert-goers to purchase tickets in advance.  
We expect this concert to be sold out.



## Leading Worship Today

The Rev. David R. Lyle, leader  
The Rev. Peter W. Marty, homilist  
Grace Parish Choir  
The Rev. Michael D. Costello, cantor  
Timothy Spelbring, organist  
Carolyne DalMonte, soprano  
Amanda Koopman, mezzo soprano  
Ryan Townsend Strand, tenor  
Douglas Anderson, baritone  
Gerlinde VanDriesen and Susan Weber, ushers  
Bill Rohlfing, audio engineer  
Tom Swanson and Liz Hanson,  
livestream audio/video

## Orchestra

Terry Everson, Charles Roberts, Jordan Olive, trumpets  
Tim Coffman, Tom Stark, trombones  
Richard Janicki, timpani  
Joe LaPalomente, percussion  
Donna Port, flute  
Christine Janzow Phillips, Meg Busse,  
Natalie Johnson, oboes  
Dianne Ryan, bassoon  
Betty Lewis, Paul Zafer, Becky Coffman  
Lou Torick, Dave Belden, violins I  
Rika Seko, Lori Ashikawa  
Dan Galat, Henry Zheng, violins II  
Naomi Hildner, Ben Weber, Karl Davies, viola  
Jean Hatmaker, Victoria Mayne, cello  
Douglas Johnson, Michael Hovnanian, double bass  
Timothy Spelbring, continuo organ

## Grace Parish Choir

### Soprano

Ann Anderson  
Katrina Beck  
Carolyne DalMonte  
Cathy DeLanoy  
Janel Dennen  
Gwen Gotsch  
Linda Grisham  
Sarah Gruendler-Ladner  
Kate Hogenson  
Katrina Jurica  
Arlene Michna  
Val Poulos  
Ellen Pullin  
Liz Rudy  
Ngairé Whiteside-Bull

### Alto

Karen Brunssen  
Lois Cornils  
Eunice Eifert  
Catherine Hegarty  
Cynthia Hill  
Martha Houston  
Johanna Johnson  
Amanda Koopman  
Christa Krout  
Marilyn Moehlenkamp  
Karen Rohde  
Irmgard Swanson  
Liz Thompson

### Tenor

Paul Aanonsen  
John Beed  
Daniel Krout  
Colin Krueger  
Justin Martin  
John Rudy  
Ryan Townsend Strand  
Blaine Willhoft

### Bass

Douglas Anderson  
John Bouman  
Mark Bouman  
Karl Brunssen  
Jake Just  
David Kluge  
Craig Mindrum  
Peter Modrich  
Bill Pullin  
Greg Rohlfing



## BACKGROUND OF THE CANTATA

The cantata was written for the important festival of St. Michael and All Angels which occurs on September 29, a day that divides the long Pentecost season of the church year in half. Dr. Ralph Gehrke, a former member of Grace, has written on the significance of this unique day, which assumed great importance in the time of Luther and of Bach. Gehrke states that the Festival of the Archangel Michael is celebrated “at that time of the year of nature when in their seasonal struggle night and day are at a deadly lock. [Since June] daytime has been becoming shorter and shorter and nighttime has been growing longer and longer until [now] night has caught up with day and is even getting the better of day.” For Christians the conflict in nature is seen as a reflection of the more critical spiritual conflict of life in which they are continually being attacked by all the evil powers that threaten God’s creatures on earth.

In the eighteenth century of Bach, as in the sixteenth century of Luther, Christians were encouraged to pray to the Lord for angelic assistance when facing personal spiritual conflicts as well as sickness, danger, and death. In those days of inadequate health care and often early mortality, the aid of angelic care was frequently invoked. St. Michael’s Festival, which celebrates the importance and power of angels, as well as the trust and confidence the Christian can place in their aid, was an understandably popular day of celebration.

Bach must have loved the festival of angels with its dramatic story of St. Michael in conflict with the dragon, for he wrote three different cantatas for it early in his career at St. Thomas Church in Leipzig. *Herr Gott, dich loben alle wir* (Lord God, we all praise you), the first of the three, was sung in 1724 as part of Bach’s second complete series of cantatas for the entire church year, a cycle which featured mostly original works based entirely or in part on Lutheran chorales.

The text of the cantata (whose author is unknown) is based on the chorale of the same name, which was the traditional Hymn of the Day for the festival. The original hymn text was written in Latin by Martin Luther’s colleague Philipp Melancthon in 1543 and translated to German by Paul Eber, another friend of Luther. This classic text has not been included in *Lutheran Book of Worship*, but it is contained in *The Lutheran Hymnal* and *Lutheran Worship*, published by the Lutheran Church–Missouri Synod and *Christian Worship*, published by the Wisconsin Synod.

In a rare move for Bach, the cantata text is not drawn from the Holy Gospel for the day (St. Matthew 18:1–11), which speaks of humbling one’s self as a mark of greatness, but rather from the epistle (Rev. 12:7–12), which describes war in heaven between St. Michael and Satan.





Bach uses the original tune of the chorale, *Or sus, serviteurs du seigneur*, which the German reformers borrowed from their Swiss counterpart, Louis Bourgeois, and his *Genevan Psalter* (1551). We know the tune as “Old Hundredth,” because it was originally the melody for the Psalm 100 in a Reformed collection of metrical paraphrases of all of the Psalms. Today, the melody is sung most commonly to the words “Praise God, from whom all blessings flow” (*LBW* 564).

In keeping with the significance and cosmic tumult of the occasion, the cantata is scored for a full “festival” orchestra of 3 trumpets, 3 oboes, flute, timpani, strings (violins 1 and 2, viola and cello) and *basso continuo* (bass and keyboard).

Carlos Messerli

## BACKGROUND OF THE PRELUDE

*Seraph* is a concertino for trumpet and strings, containing three short movements. The first movement is fast and based on two main ideas. Firstly we hear brusque, angular chords accompanying a jaunty trumpet melody which contains dotted rhythms, running sixteenth notes and fast repeated notes. The second idea is more lyrical, incorporating rising fourths and falling thirds.

The second movement, an Adagio, has its leading *cantabile* melodic material on solo violin or tutti strings, while the solo trumpet seems to ruminate introspectively with oppositional and contrary lines. The movement subsides in a quasi-improvisatory duet between solo trumpet and violin.

The last movement, *marcato e ritmico*, is based on a closely worked canonic idea, which first appears on low strings, giving a somewhat “ungainly” sensation at the outset and a more fulsome arching melody marked *cantabile e sonore*. The trumpet part is peppered with little military fanfares. Eventually the music settles down to a cadenza-like passage, where the soloist is accompanied by *tremolando* strings, before the principal canonic theme is recapitulated on the violins and violas.

A seraph is a celestial being or angel, usually and traditionally associated with trumpets. This work is dedicated to Alison Balsom.

James MacMillan

## BIOGRAPHIES



**Michael D. Costello**, director, has served as Cantor at Grace since 2008. Pastor Costello has served as a church musician in several parishes and as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. A native of Pennsylvania, Costello graduated with a Bachelor in Sacred Music from Lenoir-Rhyne University in Hickory, North Carolina, and a Master of Divinity from Lutheran Theological Southern Seminary in Columbia, South Carolina. Pastor Costello has published choral and organ works with several publishers, sings as a baritone with St. Charles Singers and the Grant Park Music Festival Chorus, and is Artistic Director of Consonance – Chicago Choral Artists.



**Douglas Anderson**, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been a soloist in Grace's Bach Cantata Vespers since 1978 and has also been a frequent soloist with Chicago's Music of the Baroque. Dr. Anderson has appeared with many Chicago area ensembles and has performed several times in Evanston's Bach Week Festival. Dr. Anderson is a neurosurgeon and professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace. They are the parents of four adult children, all of whom have studied music.

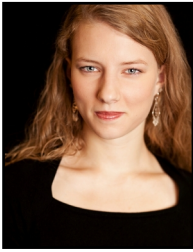


**Carolyne DalMonte**, soprano is a versatile artist whose skills are equally at home in opera, oratorio, art song, and choral music. She brings her signature richness of vocal color, superb language skills, and extraordinarily sensitive musicianship to each of her musical endeavors. DalMonte is a voice teacher in downtown Chicago and anywhere in the world via Zoom. In the rare moments that she's not singing or teaching, DalMonte loves to take long walks, explore the arts in Chicago, and lounge in the sun with her dog, Apollo. Carolyne DalMonte is a proud graduate of the University of Delaware and Westminster Choir College. She is a student of Braeden Harris.



**Terry Everson**, trumpeter, is Professor of Trumpet at the Boston University College of Fine Arts School of Music. He has performed at 15 International Trumpet Guild Conferences since 1980 and won several international solo competitions. He received a 2019 GRAMMY Award as Principal Trumpet of the Boston Modern Orchestra Project, and the 2014 Metcalf Award for Excellence in Teaching from Boston University. Also an active church musician, Everson's compositional output derives its basis from hymnody and related materials. He is Principal Trumpet of the Boston Pops Esplanade Orchestra, performing on national and international tours as well as the annually televised Fourth of July Spectacular.





**Amanda Koopman**, mezzo soprano, has recently performed as soloist in Vivaldi's *Gloria* and Bach's *Mass in F* with Music of the Baroque, performed several recitals in cities in China, and Bach's *Mass in B Minor* with Bella Voce. She has participated as soloist for the Northwest Symphony Orchestra and is a regular soloist with the Bach Cantata Vespers series at Grace. She has performed with the Chicago Arts Orchestra, Grant Park Music Festival, Music of the Baroque, Elgin Master Chorale, and University of Illinois at Chicago. She graduated from Northwestern with her Masters in vocal performance in 2011.



**Betty Lewis**, violinist, received her bachelor's degree from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active violinist and violist in the Chicago area performing with groups as diverse as Broadway in Chicago shows and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival, both in Door County, Wisconsin. She is the violin, viola and orchestra teacher at Grace Lutheran School and teaches violin and viola at the Chicago School of Violin Making.



**Peter W. Marty**, homilist, serves as editor/publisher of *The Christian Century*, a journal devoted to shaping America's conversation about religion and faith in public life. He writes a monthly column for the *Century*. Earlier this summer he retired from 39 years in parish ministry, the last 28 of which he served as senior pastor of St. Paul Lutheran Church, a 3500-member ELCA congregation in Davenport, Iowa. From 1986 to 1988, Peter served Grace Lutheran Church, River Forest, as assistant pastor. He and his wife Susan live in Denver near their two grown children and four grandchildren.



**Ryan Townsend Strand**, tenor, is a Minnesota native with an expanding career as a concert and oratorio soloist. Strand most recently was a featured soloist performing Beethoven's *Symphony No. 9* with the Illinois Philharmonic. This November, Strand will debut at Bennett Gordon Hall at Ravinia with his solo recital entitled *Letters To Jackie*, performing 14 works by some of the most sought after voices in classical music today, in tandem with the 61st anniversary of JFK's assassination. Strand has sung with the Grammy award-winning contemporary vocal ensemble The Crossing in Philadelphia under the direction of Donald Nally. Locally, he performs with the Chicago Symphony Chorus, Music of the Baroque, Stare at the Sun, Bella Voce, and the Grant Park Festival Chorus. Strand is a founding member and executive director of Constellation Men's Ensemble in Chicago.

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## Thank you

The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged in this worship folder. This listing of supporters acknowledges contributions to the 54<sup>th</sup> season of Bach Cantata Vespers, beginning July 1, 2024. If you see errors or omissions, kindly bring them to our attention by calling the Grace Business Office at 708-366-6900 so that we may correct our records and acknowledge you properly. Gifts received after September 15 may not be acknowledged in this worship folder. Thank you for your continued support of this ministry and for your prayers. *Soli Deo Gloria!*

Special thanks are extended to Karen P. Danford for her translation of the cantata text from German to English and to Gwen Gotsch for her careful editing of materials in this worship folder.

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54<sup>th</sup> Year

2024–2025

# BACH

## Cantata Vespers



**Grace Lutheran Church  
River Forest, Illinois**

**Sunday afternoons  
Lecture at 3:00 p.m.  
Prelude at 3:45 p.m.**

**September 29**

*BWV 130*

**Herr Gott, dich loben alle wir** *Lord God, we all praise you*

**Peter W. Marty**, St. Paul Lutheran Church, Davenport, Iowa, homilist; **Terry Everson**, Boston University, trumpeter  
**MacMillan**: *Seraph* for trumpet and strings; **Hillert**: *Prelude to Evening Prayer*

**October 27**

*BWV 80*

**Ein feste Burg ist unser Gott** *A mighty fortress is our God*

**Troy E. Medlin**, Grace Lutheran Church and School, River Forest, Illinois, homilist;  
**Bruce Bengtson**, Madison, Wisconsin, organist

**November 24**

*BWV 116*

**Du Friedefürst, Herr Jesu Christ** *You Prince of Peace, Lord Jesus Christ*

**James R. Nieman**, Lutheran School of Theology at Chicago, homilist; **Alloy Horn Quartet**, Chicago, Illinois  
**Kapelle of Concordia University Chicago**, guest choir; **Charles P. Brown**, conductor

**December 15**

*BWV 91*

**Gelobet seist du, Jesu Christ** *All praise be to you, Jesus Christ*

*Performed as part of Grace's Advent/Christmas Concert at 4:00 p.m. Admission is free; free-will offering*

**January 26**

*BWV 111*

**Was mein Gott will, das g'scheh allzeit** *What my God wills, may that always happen*

**Erin Bouman**, Irving Park Lutheran Church, Chicago, Illinois, homilist; **Kontras Quartet**, Chicago, Illinois

**February 23**

*BWV 126*

**Erhalt uns, Herr, bei deinem Wort** *Lord, keep us steadfast in your word*

**Kathy Nolte**, Metropolitan Chicago Synod, homilist; **Steven Wente**, Concordia University Chicago, organist

**March 14**

**Leipzig Thomanerchor** *Choir of St. Thomas from Leipzig, Germany*

*In concert at Grace on Friday, March 14, 7:30 p.m. Visit [www.bachvespers.org](http://www.bachvespers.org) for tickets.*

**March 29, 30**

*BWV 232*

**Mass in B Minor**

*Admission is free; free-will offering*

Saturday, March 29, 7:00 p.m. (Preview lecture at 6:00 p.m.)

Sunday, March 30, 4:00 p.m. (Preview lecture at 3:00 p.m.)

Bach Cantata Vespers Chorus and Orchestra in collaboration with Chicago Choral Artists  
Grace Cantor Michael D. Costello, conducting

**April 27**

*BWV 42*

**Am Abend aber desselbigen Sabbats** *On the evening of the same Sabbath*

**Ian A. McFarland**, Candler School of Theology, Atlanta, Georgia, homilist

**J. S. Bach**: Brandenburg Concerto No. 3, BWV 1048; **Hennig Kraggerud**: *Victimae paschali*

**May 18**

*BWV 128*

**Auf Christi Himmelfahrt allein** *On Christ's Ascension into heaven alone*

**Paul D. Weber**, Staunton, Virginia, homilist; **Florence Jowers**, Staunton, Virginia, organist



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